

WALKING SUITS THAT ARE NOW SHOWN in ST. LOUIS for the LATE SPRING

They Differ From Earlier Styles in Important Details—Stole Front and the Collarless Neck are Distinguishing Features.



WRITTEN FOR THE SUNDAY REPUBLIC.

It is no easy matter this selecting of a walking suit for the last spring season. Attraction has had a chance to go over them carefully and select the very best and most practical.

She makes little improvements here and there as she sees fit, and yet as near perfection as possible. Almost a case of gliding refined gold.

It is one of these improved styles that the up-to-date girl is going to select, and it is her object, above all else, to get something that will be absolutely new and look different from the modes of the early season.

Much aid will be given her here in materials. The suit intended for April and May wear must of necessity be of a lighter texture than that intended for February and March.

Fabrics will run to light-weight chevrons, mohair, silkenness, Lanadowne, thin grades of broadcloth and ladies' cloth, loosely woven fancy mixtures, thin camel-hair and shibbole effects, tannings and wool cranes.

The black idea, by the way, will be carried out throughout the entire gamut of midday costumes.

The all-black suit of fine broadcloth, trimmed simply with silk braid, will be one of the sweetest ideas of the season.

A dark-blue scheme built on the same lines is also very modish. Invisible plaids in mannish effects are considered quite up to date, these running to greens, browns and the like.

NOVEL "PEPPER AND SALT" COMBINATIONS.

The light-colored mixtures on the pepper and salt order have their uses and for certain purposes are absolutely correct. Solid light colors, too, are in evidence, especially in goods of the tannine description.

In plaids, blue and green combinations are all the go, the blue usually serving as body color.

With regard to cut, the biggest novelty of the season is not, to coin an Irish bull, a novelty at all, but was brought out first last season. It is only this spring, however, that it is being generally worn and recognized.

This is the tunic or Grecian skirt. It consists in a superposed portion tacked on to the back of the garment from the waistline to a point slightly above the knees. It is allowed to hang very full, giving a decidedly original and striking aspect to the garment.

In the front the skirt may be perfectly plain, though more frequently it is adorned, at least to a certain extent.

The skirt opening at the bottom in inverted box plaits is seen quite a little.

In many of the more dressy numbers these plaits are held together by self-colored silk bands tacked down at either end by a silk or pearl button.

The plaited skirt is somewhat in evidence, particularly in smooth materials, in which it shows the garment otherwise unadorned.

SKIRTS ARE ADORNED WITH SELF-MATERIALS.

A pretty new idea is the double skirt. The overportion comes to a point somewhat above the knees and has the effect of being the skirt of a long jacket.

Many of the skirts are heavily adorned with superposed portions of self-material applied in a variety of places and styles.

The particularly distinguishing features of the jackets of the suits are the collarless neck and the stoles. The square-cut neck is one of the most striking styles. It is edged with heavy cord or braid.

A more common form, not alone confined to the square neck, is the broad application of fancy colored cloth or canvas, this same idea being also carried out in the gaudier cuts.

As regards the stoles, their variety is infinite. Of self-material, in the general run, they are sometimes of colored cloth to match the collar, being in one piece with it.

Another style shows the stole of black silk braid or may be simply terminated with flit. The former is the more original and unique.

The little self-capes over the shoulders are much in evidence in many of the popular models.

This, as a rule, is slightly stiffened with

featherbone or some such kindred material at the base, the edge falling free and loose over the shoulders.

Many of the jackets show the full, blousy front, and the majority have at least a slight fullness at that point, as is also the position back, the tabs of self or fancy material.

A style of jacket that is considered very fashionable this season is the long skirted effect, reaching almost to the knees in the extreme models.

More conservative cuts do not show it as long, and these are really the most popular. Suits of this description are little given to trimming or adornment.

Rough goods in fancy light mixtures are the preferred materials.

ROUGH GOODS IN FANCY LIGHT MIXTURES.

A very practical yet wonderfully pleasing suit of this description is of rough finished men's stuff in a gray mixture. The jacket shows a mannish collar of velvet with small self-lapels. It is cut single breasted with slight blouse effect in the front.

Tight at the waistline, the belt has the broad V effect to give the garment the stylish, long-waisted appearance.

Below the waist the jacket falls plain and free, but not too full, to a point some distance above the knees.

In the back the coat is tight-fitting and without ornament, except for two suspender-like box plaits that start from the extreme bottom of the garment on either side of the front and extend up over the shoulders and all the way down the back.

The sleeves of this coat are unusually tight, showing a slight fullness only on the shoulders and on the under side of the arm just above the cuffs.

These cuffs are of self-material, all stitched, and are hooked together on the under side, where they show a curve that terminates in a point.

SKIRT CUT TO ESCAPE THE GROUND.

The skirt is cut rather scant, just full enough for comfort in walking, and is made to just escape the ground.

The same style of box plaits that adorn the jacket also trim the skirt, which shows them placed rather close together, so that there are seven in all.

A suit of this description can be had at a very reasonable figure, and it is just the thing for spring walking wear.

A very attractive and thoroughly up-to-date spring suit is in black broadcloth. The jacket terminates at the waistline in a pointed front, partly concealed by an over-hanging stole.

This stole, which also forms the collar, is nearly four inches wide at the neck, but narrows slightly as it approaches the rounding ends. It is edged with silk binding and adorned with a band of fancy white silk braid resting on an application of the same silk that binds the stole.

This silk is applied on the garment rather freely in the form of braid and tabs, there being four little tabs on either side of the stole just below the shoulders. These are held down by pearl buttons.

The sleeve is a creation by itself. Made of self-material, a superposed portion is cut away in rounding fashion from the shoulder and terminates at the elbow on the under side in a point. The whole is edged with a double row of the silk braid.

UNDERSTANDING IS MADE VERY FULL.

The under or real sleeve is made very full, attaining this fullness in a graduated manner and opening up over an under portion also of self-material, which is bridged over by silk tabs caught down at either end by pearl buttons. This fullness terminates in a pouch-like effect just above the cuff.

The cuff is of plain cloth edged with the silk braid.

The skirt is made rather full and shows flared openings at the bottom. These, however, are partially held together by silk tabs.

Every seam of the garment is covered with silk braid. Altogether the suit is a very practical, striking and reasonable affair for spring use.

The tannine costume is one of the prettiest and daintiest effects for spring. There is something so very "springy" about it that it meets with tremendous favor from the woman who wants something that looks

really different from what she has been wearing.

Light tans, and even cream, are considered very stylish, while the woman who wants something a bit more quiet and dark will be most likely to select a pretty medium brown or a royal blue.

The ecru shade, however, is one of the fashionable colors of the season, and in these tannines are particularly popular.

Quite an idea is to trim an ecru-colored tannine suit with medallions of self-colored lace.

An ecru-colored tannine suit built on rather original, but withal, absolutely stylish, lines shows a double box plait directly in the front, the narrower one being on top of the other.

LOOSE PLAITS GIVE STYLISH STOLE EFFECT.

As it approaches the waist line the garment curves into the figure, but the plaits



hang free to give the stylish stole effect, extending slightly below the waist line.

The overplait is the larger by some 2 inches. The ends of both are trimmed with narrow bands of lace.

The garment opens directly in the middle of the plaits, being looped. The opening is adorned, however, with a double row of fancy metal buttons.

The neck is cut square and rather low—a unique reminder of the Mary Stuart mode.

This opening is edged with a double band of the same lace that trims the stolelike front.

The sleeves show a decided fullness just above the cuff, which is tight and is also lace trimmed.

In the skirt the double-box-plait effect is also carried out—rightly in front and one at either

side. The formula is carried

ried out, the over one only extending to the bottom of the garment.

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Why Electric Light Is Costly.

While the electric motor is rapidly replacing all other methods of power transmission and distribution, due to its greater economy, electric power when used as a source of light is still at a disadvantage regarding economy, says Charles P. Steinmetz in The Electrical World and Engineer.

That is, as a rule, electric power is more expensive than gas or kerosene, and the extensive use of electric light is due rather to its greater convenience, reliability and cleanliness than to its economy.

It is obvious, then, that if the efficiency of producing light from electric power is extremely low, below 10 per cent in the most efficient carbon arc lamp and something like 3 per cent in the incandescent lamp and the Nernst lamp.

It is obvious, then, that if the efficiency of light production could be raised to figures even half as high as that of power production, the electric light would sweep every other illuminant out of existence by its greater economy.

Two of the most important factors in the

Profanation of the White House Sideboard

WRITTEN FOR THE SUNDAY REPUBLIC.

A quarter of a century ago, when Hayes was President, certain young ladies of Cincinnati offered to Mrs. Hayes a magnificent mahogany sideboard as a token of their appreciation of her action in barring wine from the White House.

Two of the donors subsequently became the wives of distinguished men—Bellevue Storer, our Ambassador to Austria-Hungary, and William Taft, Civil Governor of the Philippines. The others were young women of social prominence, and all of them were ardent advocates of prohibition.

There was at first a question as to the advisability of accepting the gift. The President, whoever he may be, is always beset by well-meaning people who are anxious, for one reason or another, to bestow presents upon him or upon his wife.

But it was finally decided to accept, and the sideboard was shipped to Washington, where it was duly installed in the private dining-room of the executive mansion.

The article of furniture was very large and of a most massive description. About 3 feet in length, it weighed not far from a ton, and its carvings were elaborate and beautiful. On the front, below, was the American eagle in high relief, perched upon a shield bearing the Stars and Stripes—the coat of arms of the United States. In fact, slightly modified. In the middle of the back was a large and very fine plate-glass mirror.

Through a series of administrations the sideboard preserved its place in the private dining-room, and nobody imagined that the time would ever arrive when it would be disturbed. In a sense, it fell from its high estate after the Hayeses left the White House, and, though its drawers were used chiefly to hold silverware, many a bottle of champagne and other warm stuff disappeared by the woman's Christian Temperance Union was permitted to repose upon it, while in the cupboards in the lower part of the sideboard were conveniently stored.

During the administration of Chester A. Arthur, if common report does not err, the good old mahogany sideboard witnessed not a few routing times and supplied a deal of good cheer.

This was bad enough, but worse, far worse, was to come. Congress decided that the White House needed to be made over again, and in the reign of Roosevelt the inward parts of the historic mansion were completely torn out, everything being "done over," and whatever was old, including the furniture, being wiped out or banished.

The sideboard, together with a great quantity of other material, went to auction a few days ago, and this particular article of virtue was sold—how painful is the tale!—to the keeper of a beer garden.

The beer garden man who runs a saloon and open-air concert hall in Washington knew a good thing when he saw one.

He paid \$5 for the sideboard, and promptly had it conveyed in a van to his place of business, where it was hoisted in through a window in sections. Fortunately for him it was just the size for a bar of the modern and up-to-date "buffet" style.

The customer steps up to the buffet and orders what he wants of the bartender, who, arrayed in a neat white jacket, stands in front of and not behind the sideboard. It costs no more to take a drink in this way,

and it is much more swell, don't you know. The \$5 paid by the beer garden proprietor was less than the mere wood in the sideboard cost the young ladies of Cincinnati. Obviously, then, the purchase was a bargain. But imagine, if you can, the horror of the surviving donors and of numerous other persons when the news of the fate of the historic piece of furniture was wired over the country.

John R. McLean, proprietor of the Cincinnati Esquire, went directly to the keeper of the beer garden and offered him \$500 for the sideboard—an advance of \$450 per cent on the purchase price. The response was a polite refusal. The saloon man said that he could make more money out of it in other ways.

Colonel Webb Hayes, U. S. A., who happened to be in Washington, went to the beer garden and made an offer for the sideboard.

He felt that his family name was mixed up in the matter, and was anxious to rescue the relic from the threatened profanation. But it was useless.

The saloonkeeper told him that, seeing that he was a son of President Hayes, he would let him have the sideboard for \$2,500; but it was obvious that the price was intended to be prohibitive.

Its present owner declares that he will take the piece of furniture for business purposes to the World's Fair, at St. Louis, where he expects it to serve as a big advertisement.

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SHATTERED DREAM OF AN ARDENT WOOLER.

To-night, as I light my pipe, I am thinking of a match I did not strike.

When I first met her, Evelyn Vane was as pretty as a picture. She had soft brown eyes and hair of the spun-gold variety. Her complexion was as perfect as health, happiness and marmalade could make it; her figure exquisite. She is older now, but that's another story.

My attention soon attracted her attention, as I meant it should do, and one bleak December afternoon, arraying myself in purple and fine linen (how well some men look in purple), I sought her, to ask her to be mine.

"For weeks," she murmured, "I have noticed your devotion with a grateful heart, but even gratitude has a limit, and in these days of inexpensive patent stretchers, I will not give myself to a man who carelessly allows his trousers to bag at the knees. That is the limit."

"Another dream shattered!" I wailed in despair from her presence.

All of which goes to show, I must over my pipe that a suitor should press his suit with discretion, or he is to be thrown out of court on a mere technicality—Eric Moore, in New York Times.